

Webb

July 25, 1960.

Dear Eleanor:

After seeing the wonderful "pharmacy", I mentioned the poem and epitaph dated 1829. Since this is associated with medicine, it seemed appropriate. However, I don't want to impose it on you unless you really would like to have it for the pharmacy. Thus, I am now enclosing a photostat which you can read at your leisure. The original is framed, of course, and is in its pristine condition.

Also, in my collection of the Oaking molds, I found an early completed pharmaceutical trade sign of mortar and pestle. This was produced at Oaking's in the early part of the 19th century. If that would be of any interest I should be glad to present that, as well. I could bring it along when I take my family sightseeing at Shelburne. I realize, at this point, gifts must be carefully considered.

I am still a little wobbly but there is nothing like nature, sunshine and peace to do a repair job. I know that within about two weeks I shall be peppy again but hereafter I am taking life much more easy and am making arrangements accordingly. You won't recognize me. I shall get so tough with the help and will sit around quietly and have everybody wait on me - just like you!!!

How I regret that I can't be with you but I know the openings will be a howling success. Perhaps after that you will relax.

Affectionately,

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I can not bother with these things. I am  
as you wish ———— S. B.



Edith Gregor Halpert

Eden Hill Road, Newtown, Conn.

July 27, 1960

Mr. Garland Ellis  
Continental Life Bldg.  
Fort Worth, Texas

Dear Mr. Ellis:

Thank you for your letter and for cooperating in settling the matter. You may be assured that when you are ready to resume collecting, I shall do everything possible to be of service to you.

Although I do not have my record books with me, I do have the follow-up folder and find that our figures vary. You refer to payments amounting to \$800. as against the following entries in our books:

6	✓ June 14, 1957	\$200.	
11	✓ Novem. 6 "	200.	
12	✓ Sept. 19, 1958	100.	
13	✓ Dec. 5 "	100.	Total \$600.

Won't you be good enough to check your records and let me have the date or dates on which the other \$200. was paid so that we may also check further. My persistence in this matter, frankly, is based on internal problems with a temporary employee. Incidentally, won't you also indicate whether the balance, if paid, (\$200) was in cash or endorsed checks. I hate to trouble you with this, but it is important in settling the account. Thank you.

July 23/1958 came. 7/31

**SAMUEL C. COOPER**

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 9, N. Y.

TELEPHONE DIXIE 4-6769

185 BROADWAY

July 29, 1960

Mr. William Ward  
310 East 51 Street  
New York, New York

Dear Mr. Ward,

Re: The Downtown Gallery, Inc.  
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$593.93.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

*Joseph D. Laveman*  
Joseph D. Laveman, C.P.A.

*Correct.*  
The above balance in the amount of \$593.93 is correct.

Remarks:

*Write forward &  
ack for verification*

*Per  
detailed  
statement*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



25/7/60

C. Suarès  
344 W. 12<sup>th</sup> N.Y. 14.  
(AL. 6.8520)

Dear Mrs. Halpern.

I am writing to you on

Suzanne de Comink's suggestion that I take advantage of a summer trip in the U.S. to get in touch with you. You may have heard my name as a writer but probably not yet as a painter, because, although I am 68, and have painted all my life, I only discovered in 1955 the synthesis of light, which I had been looking for for very many years. I wrote an essay on that matter which was eventually published by "Le Cercle Paul Valéry" under the title "L'Hyperbole Chromatique". That was in 1967. And as it is rather widely spread in France, by now, maybe you have heard about it. — But my first important exhibition at Colette Allendy's gallery took place as late as November 59. Then, we had the misfortune of Colette suddenly leaving this world this last February. So now I am taken in charge by Suzanne de Comink, who asked me to deliver an opening address in her new gallery at Brides-les-Bains (Savoie) and is exhibiting now my paintings in that summer resort. I am going to have an important exhibition in her apartment 5 Rue de Beaune next November. — One of my paintings has been chosen for the important exhibition by the French Government in Poland "La peinture française de Gauguin à nos jours" where only 150 paintings



MARIN

CAPE SPIT

ADDISON, MAINE

fine. The former is sure a live wire; she more than keeps her companion Rudi (Our dog) busy. What a pair.

Norma, when she is not in the boat, cans fruit, peaches, blueberries, anything.

Can you possibly do me a big favor, I need 2000 Bucks. I would appreciate it as soon as possible. Even though at present your teeth are



Stieglitz the ultimate American trinity was Georgia O'Keeffe, Arthur Dove and John Marin.

During the Twenties, the Precisionist movement was broadened by the temporary participation of a number of younger artists--George Ault, Peter Blume, Louis Lozowick, Elsie Driggs and Stefan Hirsch--<sup>among them</sup> whose work represented extensions and variations of Sheeler's severely simplified city themes. And by the late Thirties, Louis Guglielmi, Ralston Crawford and Edmund Lewandowski were <sup>also</sup> ~~among these~~ painting within its context.

The Precisionist movement is an extension of an objective and literal native American style. The homage it pays to utilitarian objects and the ~~environment~~ <sup>on its sharp linear style</sup> surroundings of daily life, relates it to the sober homilies of the American primitive painters. Sheeler's barns and Shaker <sup>buildings</sup> ~~farmhouse interiors~~, and Demuth's <sup>colonial</sup> ~~Woods-inspired~~ churches and <sup>Pennsylvania</sup> ~~Lancaster~~ cotton mills are themselves tributes to this earlier native tradition.

Photographically realistic or abstract, it stands as an art whose concentrated images--whether a Sheeler industrial scene or an O'Keeffe portrait of an old Taos church--reflect an idealized state of absolute order. In Precisionist painting, time and space are not particularized and shadows cast by buildings are more important as elements of the picture's composition than as clues to the time of day. The hour and season are lost, even in the most objectively rendered paintings <sup>by</sup> of Sheeler, O'Keeffe, Blume and Guglielmi.

The Precisionist painting process is one of continual distillation and editing. The pictures are brought to a sharply defined and flawless "finish."

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time until a new dean is found (along with some money <sup>to pay for this</sup>)  
In my letter to you I facetiously  
alluded to your becoming a dean on a  
part-time commuting basis. May I assume  
from your interest in my side remark that  
you would consider coming up to Boston <sup>on</sup> occasion  
to work with us in some way? You should  
know that anything relating to the Art Division  
of B.U. would be at your disposal as long as  
I had a say in the matter, and I do. We  
have a modest Visiting Lecturers ~~and~~ Budget, if  
this could tie in. Edith, please be frank with  
me if you've got an idea cooking. You have  
a lot of friends in Boston who would love to get  
you involved in this town in some way.

In the meantime I am plugging away trying  
to get enough work together for a show with  
Nordness this fall. Boris has just gotten over  
another bout with a virus and is back at work.  
I saw Karl Z. and Marion on the Cape earlier  
this summer and they're both well. The Forrest's  
are in Europe and plan to meet Sara Mayo there  
for a month's travel. That's about all the gossip  
from this end.

Be well, and please let's hear from you -  
David



29 July 1960

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

I am delighted that you are out of the hospital and are definitely on the mend. I am sorry that my last communication--the article--was not accompanied by a note which would express a few things relative to our telephone conversation.

First, I want to thank you for your consideration of me in terms of your own gallery's program. As I have come to know you and to understand the magnitude of the Downtown Gallery's vital roll in American art, I am all the more flattered. I have given this idea considerable thought but feel that my abilities and experience seem best directed in the museum area. My situation with the Walker Art Center is exceptional. Harvey is an imaginative Director and sympathetic to what I am doing. It would be hard to improve on this excellent situation and I have not seriously considered it.

I do realize the importance of getting a top person for your gallery and I only regret that among my immediate acquaintances, no name comes to mind. But, I will certainly write you if I have any constructive ideas on this matter.

Sincerely,



Martin Friedman  
Curator

MF:da

is information regarding sales transactions,  
responsible for obtaining written permission  
if purchase involved. If it cannot be  
reasonable search whether an artist or  
it can be assumed that the information  
60 years after the date of sale.

July twenty-fifth,  
1 1 6 0

Mr. Robert H. Ginter,  
120 El Camino Drive,  
Beverly Hills, California.

Dear Mr. Ginter:

While the gallery is closed, I am attending to some business affairs at my summer home. Among these is checking consignments, etc.

I find that the painting by Arthur G. Dove, which we shipped to you for Mr. Previn's consideration has not been acknowledged. Since the shipment was made on June sixth, I am a little disturbed about the matter. Did you receive the painting? If so, won't you please send us a receipt for our records?

Since we do not reopen until after Labor Day, there is no hurry about the decision but I would appreciate a prompt reply. A self-addressed envelope is enclosed for your convenience.

Many thanks for your cooperation.

Sincerely yours,

egh-k.  
encl.

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**SAMUEL C. COOPER**  
CERTIFIED PUBLIC ACCOUNTANT  
NEW YORK 6, N. Y.

TELEPHONE DIGBY 4-5769  
105 BROADWAY



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July 29, 1960

Dr. John Imbody  
354 Bradford Street  
Marion, Ohio

Dear Dr. Imbody,

Re: The Downtown Gallery, Inc.  
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$2,600.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

*Joseph D. Laveman*  
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$2,600.00 is correct.

*John E. Imbody, MD*  
by *Edm. G.*

Remarks:

On July 26, 1960 a check for 250.00 was sent to The Downtown Gallery to reduce our balance. This was probably too late to be included in the balance.

*John E. Imbody (Emt)*



not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 27, 1950

Mr. Daniel O'Neil  
Director, Worcester Art Museum  
Worcester, Mass.

Dear Dan:

When I talked with your secretary last week, she led me to believe that you would call me Monday, the 25th. Incidentally, I explained that Mr. Jack Lawrence was abroad on one of these modern tours and it would take a missile to catch up with him - but that I could assure her that he would be happy to lend his O'Keeffe. This I can guarantee, as we arrange with our clients to make any work of art we ask for available for one-man exhibitions. Also when I returned to my summer home after a stint to the hospital (don't we all?), I found a letter from Georgia O'Keeffe with a list of paintings for your show.

Frankly, this is the first time in my career that I feel completely on the outside looking in, and the first time that an exhibition of the work of an artist associated with the gallery is arranged without our collaboration. I guess it is because you were abroad, went directly to New Mexico and did not have an opportunity to consult with us as well.

In any event, the gallery is closed during July and August - and shut tight the latter month. Thus it will necessitate one or more special trips to New York on my part, and checking each item against our records. Some of the paintings - for instance, POPPIES - were sold and not paid for so that the artist would have no knowledge of the fact; others had been promised to museums for special exhibitions and it will be clumsy to make substitutions so many months later - with catalogues in the process meanwhile. I am sure you will understand the complications as well as the fact that the situation is not a customary one from any angle. I suppose this may sound to you like an 18th century lament. It may be that I feel seedy at the moment, and it may be that I have a certain pride in being asked always to collaborate as my experience dealing directly with the public for 34 years and the consequent awareness of the immediate and over-all climate has been considered of some value by museum personnel and artists. In any event, I have never been shy in expressing myself, and I hope you will accept this letter in the spirit intended. A copy is being sent to Georgia O'Keeffe.

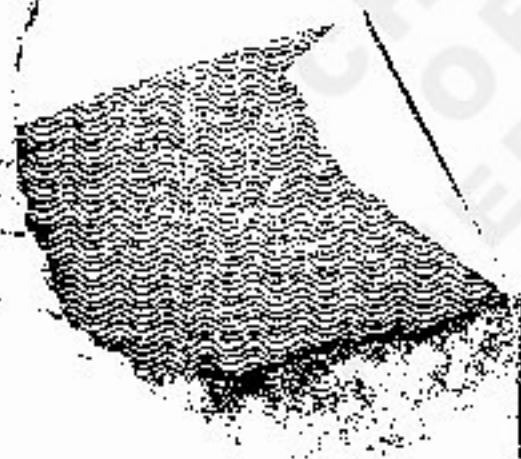
Meanwhile, won't you send me an official list so that I may have all the necessary data for checking the whereabouts of the specific pic-



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Lewis P. Cabot  
% Miss Mary P. Singleton  
R.D. #1, Box 327-D  
Hollins, Virginia, U.S.A.

Miss Edith Halpert  
Director, Downtown Gallery  
Newtown,  
Conn. U.S.A.

If addressee unknown at that address, please try Newtown, Conn.



SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 6, N. Y.

TELEPHONE D1GBY 4-8769

165 BROADWAY

July 29, 1960

Dr. Meyer Friedman  
2245 Post Street  
San Francisco 15, California

Dear Dr. Friedman,

Re: The Downtown Gallery, Inc.  
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$100.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

*Joseph D. Lavenan*  
Joseph D. Lavenan, C.P.A.

The above balance in the amount of \$100.00 is correct.

Remarks:

*This bill has been paid in full!*

*Meyer Friedman*

*diff 100-*

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July twenty-fifth,  
1960

Miss Rochelle Dubnow,  
1445 North State Parkway,  
Chicago 10, Illinois.

Dear Miss Dubnow:

In going through my follow-up file, I note that we have had no receipt from you for the Ben Shahn print you requested we send to you on approval. As you will recall, I mentioned that this was an unusual procedure but wanted to cooperate with you.

Will you, therefore, be good enough to acknowledge receipt or return the print if you have decided not to retain it. I shall be grateful for your prompt attention. Since the gallery is closed for the summer, please use the following address:

Mrs. Edith Gregor Halpert,  
Eden Hill Road,  
Newton, Connecticut.

Many thanks for your cooperation.

Sincerely yours,

egh:k.



Art avoids apprehension by reasoning. It eludes all intellectual exercise. Its appreciation may certainly be enhanced by education in art history and technique, but just as surely it may never be gleaned by such information. It is like contact with a rose. In the moment of merging with its beauty of form, color, and odor, one receives communion with all nature and with his own nature. No amount of study in botany or aptitude with horticulture is needed. Simply, behold the rose!

Since art is the outgrowth of human intelligence at its highest, letting oneself commune with it from time to time during the busy day will furnish not only islands of peaceful relaxation which temporarily refresh, but will also contribute to something more. Slowly and imperceptibly an interest and incentive accrue which, as some have put it, is a new lease on life. One begins to see more, to feel more, to enjoy more, and to become more aware of any number of phenomena in areas of living other than the being with painting and sculpture. One finds that without force or strain, his taste is changing and broadening, and that he is eager for experience hitherto undreamed.

This is actually a kind of "holy trinity." There is an increased sense of personal worth and meaning which leads to an increased appetite



# The Chase Manhattan Bank

ROCKEFELLER CENTER BRANCH  
ROCKEFELLER PLAZA AT 49th STREET  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N.Y.

New



York

July 27, 1960

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Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Mrs. Halpert:

Your letter of July 26 addressed to Mr. Wimer has been referred to the writer as Mr. Wimer is enjoying a short vacation.

Concerning the savings account No. 26,357 in the name of Lawrence Allen, our records have been marked that no withdrawals will be allowed; no liens will be accepted against the account; and no affidavit with respect to a lost passbook will be accepted by us without your approval. In the event that Mr. Allen attempts to withdraw funds from the savings account we will so inform you.

We trust the above meets with your approval and no doubt Mr. Wimer will be in touch with you upon his return from vacation.

I trust that your convalescence after your operation is progressing satisfactorily as I know from personal experience this is sometimes a long tedious process. With kind personal regards,

Yours very truly,

V. H. Calhoun  
Assistant Treasurer

VHE:mb

#13, 888.87



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But O'Keeffe, in spite of her esoteric symbolism, had no acquaintance with Surrealist personalities and less interest in their credos.

Cubism was obviously the most powerful of the European influences and its effects still pervade the most recent work of the Precisionists. Demuth, Sheeler, Spencer and Dickinson independently visited or worked in Paris but began to use Cubism<sup>only</sup> after Picasso and Braque had abandoned its purely analytical phase in 1914; their inheritance was a miscellany of floating elements--the already hardened forms of a brilliant, short-lived style. The original Precisionists, however, were not so much innovators and theorists as they were synthesizers and, unlike their contemporaries in Holland, Germany, and Russia, had less interest in the abstruse philosophy of Cubism than in the fresh applications of its forms and formulae. Cubism's formal qualities offered the necessary disciplines to these young American artists who, revolting against the turgid "Monichoiserie" of their early training, began to paint the stark beauty of the impersonal city. The country's rapid industrialization in the Twenties created an imposing urban geometry of new and fantastic shapes. Monumental turbines, cranes, grain elevators and refineries; the bridges, docks, and skyscrapers--inherently "cubistic" forms--appeared through Precisionist painting as dominant images in American art.

Demuth had worked in Paris as early as 1904 and was intrigued by the Cubists' subtle dissolution and regeneration of form. His earliest Precisionist water-colors in 1917 were improvisations on building themes and his analytical approach to these themes shows his understanding of the Cubist rule book.



can help himself.

There will be other minor changes and, of course, a complete painting job on both floors, as well as a change in the lighting system in the Folk Art gallery.

I should like to install possibly two fireproof vaults in the basement. Is there a thin, lightweight wall board or something that will not take too much space. The shelving will be the usual metal type we are using elsewhere.

At the moment my accountant and lawyer are working on a plan to transfer the 32 East 51st St. Corporation to me personally, in order to facilitate the quick removal of the fourth floor tenants. I spoke to Pretwell the other day and I think he will be amenable and I feel reasonably certain so will Foley. I shall talk to them in person and will not discuss in any legal correspondence. I need that floor immediately, as you know, for the Folk Art gallery (front) and for additional living quarters and a private office.

Incidentally, would you check with the company that makes the rail chair gymnasts for people who can't walk upstairs. They also manufacture a home elevator which is very small and is operated by a simple plug in an outlet. Would it be possible (legally) to have an elevator of this type installed for my private use exclusively from the showroom on the second floor to my sitting room and office on the fourth? I could also use it when I come home in the evening by walking up one flight and riding up the other two.

My wife has a bad hip and various other ills and I am sure I can get a certificate from any of my doctors. It would be for my business purposes.

[illegible]

Mr. I. M. Schwartz  
110 East 124 Street  
New York, N. Y.

Dear Mr. Commissioner:

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**SAMUEL C. COOPER**

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 6, N. Y.

TELEPHONE DIXIE 4-8769

185 BROADWAY

July 29, 1960

Mr. Robert G. Berry  
341 East 20 Street  
New York 10, New York

Dear Mr. Berry:

Re: The Downtown Gallery, Inc.  
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$80.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

*Joseph D. Lavenan*  
Joseph D. Lavenan, C.P.A.

The above balance in the amount of \$80.00 is correct.

Remarks:

The balance at July 29 should have been \$40.00, since I paid \$40.00 by check #157 dated July 1<sup>st</sup>. However, when I received my checking account statement at the end of July, this had not been cashed - presumably because the Gallery was not open during the summer.  
R. G. Berry

8/10/60

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2.

s a single thread of my cloths was damaged. Not even a run in the stockings. And they must keep our highways very clean, because not even a spot has marring the dress or the coat. It really is most amazing.

So this that and many other things just would not let me write. Besides I know you are a busy woman and should not waste your time in idle chat. But you probably are not in the country, or at least should be, enjoying some sort of relaxation if not a true vacation, so I thought you might enjoy a letter from the other side of the tracks.

It is nice here and I am sorry that you did not take time out when you were on the West coast for your trip to the islands, to manage to come and see us. We would probably have a lot to talk about. We would like to hear about your trip and experiences in Russia. It is a rather controversial subject since there are those that believe that the communists are just perfect bluffers and are able to present a front which fools almost the entire World. So a business woman a shrewd observer as you are should have some valuable observations.

Well, maybe some day. Who knows?

This will do for now. I hope you will find time to reply to this letter sometimes in the future. I would not be a bit surprised if you will take another six months to do it, In your case it will be more justified.

Best wishes for a pleasant Summer and all the other good things in life.

Very sincerely yours as always

Regina

July 2, 1960.

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July 26, 1960.

Mr. Bradford Smith,  
The Shelburne Museum,  
Shelburne, Vermont.

Dear Mr. Smith:

Being allergic to remembering names, I am not sure whether the above is correct. If not, please forgive me.

As I mentioned, aside from the large tome on the Karolik Collection, published by the Boston Museum of Fine Arts, there are two catalogues which I think might be of help, unless you already have them in your library. Both of these include paintings retained by Karolik for his private collection, some of which are now in Shelburne.

The catalogues are "American Paintings - 1815-1885" and "Museum of Fine Arts, Boston, Martin J. Heade. Fifth Hugh Lane, M. Knoedler and Company. These have additional data which may be of interest to you. Unfortunately, my personal library is in New York, but by sheer luck I found these two in my local bookshelves.

It was nice seeing you and I hope that the opening will be a howling success.

Sincerely yours,

egh:k.

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an architectural plan, or seeing through a business deal, a time may arise when there is a sense of being blocked, trapped, befogged, or paralysed. Most of us have learned at such a point to let the matter drop for a while. The more fortunate of us know that if we not only let the problem go temporarily, but also if we turn to some very different pursuit that evokes interest in us, the results are liable to be all the more rewarding. We return to the problem refreshed. As it is often put, "The pieces just fall into place."

This phenomenon is neither mysterious nor magic. It represents how the human being works. His mind has to take in the data of the problem and to combine what is presented in it with the proper stuff gleaned from the past. Already known and digested facts as well as already mastered skills have to arise out of memory to serve the new situation. As time passes in this process, the worker is apt to grow more tense, eager, and anxious, and the stress these accumulating feelings render acts as a block to the work. If one lets go, the blocking stress will soon start to diminish. If one turns to another interest, the work process just outlined is actually assisted. Many men know the advantage of taking a fishing trip, or playing a few holes of golf. Others may pick



**SAMUEL C. COOPER**

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 6, N. Y.

TELEPHONE DIARY 4-6788

165 BROADWAY



July 29, 1960

Dr. Milton Gardner  
247 So. Merrick Avenue  
Merrick, L.I., N.Y.

Dear Dr. Gardner,

Re: The Downtown Gallery, Inc.  
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$3,100.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

  
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$3,100.00 is correct.

Remarks:

Sir: On June 1st I asked the Gallery for a balance on my account. I have in hand their balance. Sent June 15, 1960. It was as follows:  
Balance due 31 00  
June payment 50  
30 50

This coincides with  
my records  
over.

— Send statement of A/C  
ask him to transfer parts  
who signed letter in June

Error of \$100.

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July twenty-fifth,  
1960

Mr. H. L. Borginmer,  
Guild Hall,  
East Hampton, L. I.

Dear Mr. Borginmer:

When I stopped off at the gallery last week en route to the hospital, I was just in time for your pickup truck. Much to my astonishment, I found that one of the paintings you had selected had been sent out in my absence to another exhibition. I am referring to the Max Weber MULTIPLE PORTRAIT, for which I took it upon myself to substitute INTERIOR WITH MODEL.

Evidently Mr. Marin forgot to enter your choice on our chart and, subsequently, someone sent it to another exhibition. If, for some reason or other, you feel that this should be in your show, I shall write or telephone the Butler Art Institute to remove it from the current show and send the painting to you as I hate to mess up your catalog.

Do let me know your wishes in the matter. I am at my summer home and am therefore enclosing a self-addressed envelope for your convenience in replying.

I hope the show is a great success.

Sincerely yours,

egh:k.  
encl.

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**FIRST NATIONAL BANK**  
OF SAN DIEGO  
OLDEST BANK IN SAN DIEGO

**San Diego 12, California**

TRUST DEPARTMENT

July 25, 1960

#1291

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

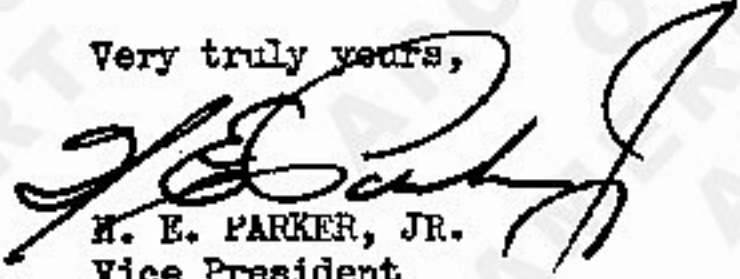
Dear Mrs. Halpert:

There are enclosed copies of ORDER CONFIRMING SALE OF PERSONAL PROPERTY which was entered in our local Superior Court confirming the sale to Richard E. Sherwood of "The Portrait Of a Young Woman" by Andre Derain for the sum of \$1,700.00 of which \$170.00 is held by us as a deposit. You are therefore authorized to deliver said painting when you hold for our account the sum of \$1,105.00 being the balance of the sales price less your commission of \$425.00.

The second Order covers the sale to the Midtown Galleries of the painting "Winter Evening" by Ernest Fienne for the sum of \$600.00 of which \$60.00 is presently held by us as a purchase offer deposit. You are further authorized to deliver said painting to the purchaser when you hold for our account the sum of \$390.00 being the balance of the sales price less your commission of \$150.00.

When the transactions are completed, kindly remit the above funds.

Very truly yours,

  
H. E. PARKER, JR.  
Vice President  
and Trust Officer

HEP/ja

Enclosures 2

cc: Mrs. Landgraff

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1105-

390-

1495-



Mrs. Edith Halpert

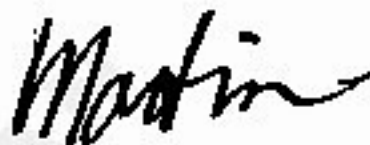
2

29 July 1960

are exceptionally interesting but not in the spirit I want. Again, any ideas? My notes on the checklist should clear up some other loans. Under the circumstances, I think we should send you another loan form for the Downtown Gallery.

Fun is one thing I am not having this summer but if I can tie up a few of these loose ends, I still may get away for a few days before the glacier starts moving again. However, I hope you can manage to keep avid curators, collectors and artists at bay and get some well earned relaxation.

Regards,



Martin Friedman  
Curator

MF:da  
Enc.

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for and satisfaction in general experience, that means increased mental and physical health. Mental health depends not only on an inner sense of well-being, but also on the capacity to enter into any new experience that comes, less hampered by fear and anxiety. Physical health depends not only on increased resistance to disease, which is possible only when stress is reduced; but also its 'sine qua non' is an abiding interest in life. This sustains the will to live, despite the failures and losses which are inherent in our daily existence.

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a chronic source of irritation to those critics who want their painting well laced with message. Guglielmi and ~~Peter~~<sup>G</sup> Blume are the notable exceptions in their tragic and biting allegories framed within the structures of the indifferent city.

By the end of the Twenties, the Precisionist ideal had been completely stated and its future limits were thoroughly defined. What followed in the later work of some of the original group, especially Sheeler, O'Keeffe, and Spencer, was the elaboration, refinement--even the restatement--of the themes and techniques they evolved during that decade.

The Precisionist direction must also be considered as a conscious if often elementary attempt to harmonize the earlier literal American visual tradition with random elements from the exploding nebulae of modern European art. Even Dada, about 1916, had its effect, especially on the witty, mechanistic painting of Sheeler's close friend Morton Schamberg. It also lurked in Demuth's wry transmutations of his Pennsylvania subjects; the imposing grain elevators of John W. Eshelman and Sons, dominating the clapboard and brick structures of an older Lancaster became "My Egypt"; and "After All ..." is a comment on the monstrous appurtenances of *modern* industry pushing the venerable town out of the century. Like Sheeler, both Schamberg and Demuth were well acquainted with Duchamp and Picabia, two of Dada's major practitioners. O'Keeffe's bewitched deserts, with their calcified "memento mori," bones and rose-bedecked animal skulls, suggest the "hand painted pictures" of Ernst, Tanguy, and Dali, in which familiar objects make their incongruous appearance in desolate vistas.

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# Art in America

635 MADISON AVENUE, NEW YORK 22, N. Y.

TELEPHONE: MURRAY HILL 8-7800

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DOROTHY GIES SECKLER

*Children's Page*  
IRMA SIMONTON BLACK

July 27, 1960

Mrs. Edith G. Halpert  
Newtown, Connecticut

Dear Edith:

Many thanks for your editorial work on  
the Weller article, which I assume you sent  
to him also.

Wish we had you on our editorial staff!

Cordially,

*[Signature]*

JL:MK

*[Handwritten: Send Done cut]*



LAW OFFICES OF  
O'MELVENY & MYERS  
433 SOUTH SPRING STREET  
LOS ANGELES 13  
MADISON 4-2611

BEVERLY HILLS OFFICE  
135 EL CAMINO DRIVE  
BEVERLY HILLS  
CREATVIEW 1-5267  
CABLE ADDRESS "MOMS"

IN REPLY REFER TO

July  
28th  
1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Because of a sudden business trip, Dorothy  
and I will be in New York Wednesday and Thursday,  
August 3rd and 4th.

We hope you will have a medium Stuart  
Davis (or two) for us to look at when we are  
in the city.

Sincerely,



Richard E. Sherwood

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Baum

July 25,

Dear Edith,

I am enclosing bill for my last visit to New York at the end of June before the gallery closed and for 3 days of work that I did at home.

On Friday, I visited the Phillips Gallery to inspect their new addition which should open in the Fall. It is a two story structure adjacent to the present gallery and connected to it by two covered ~~bridges~~ bridges. From the outside it looks like a mausoleum. Inside it is fairly spacious but broken up into various rooms all of which have large windows. Some of the galleries have spots for light and others a series of hanging spots completely ringing the ceiling. Their plans at the moment are to exhibit in the new building the paintings usually seen in the older one. The older building will house other paintings from their collection which are not usually hung for lack of space. They plan to continue to have their guest exhibitions in the downstairs Print Rooms but may occasionally for a special exhibit use the new galleries.

So I guess you can forget about your collection ~~there~~ there. Just wanted you to know that I had not forgotten about going down. Hope you are well. We all send our best.

Nathaly



**SAMUEL C. COOPER**

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 4, N. Y.

TELEPHONE DIBBY 4-6788

185 BROADWAY

July 29, 1960

OK

Dr. Melvin Beigon  
45 East 82 Street  
New York 28, New York

Dear Dr. Beigon,

Re: The Downtown Gallery, Inc.,  
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$11500.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

*Joseph D. Laveman*  
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$11500.00 is correct.\*

*Melvin W. Beigon*

Remarks:

\* The balance is correct prior to 8/1/60 when a cashier's check for \$500.00 was sent to the gallery.  
NB

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ROBERT PREUSSER

2 WILLARD ST. COURT CAMBRIDGE 38, MASSACHUSETTS

26 July 1960

Dear Mrs. Halpert:

Thanks for your letter of July 14th. and the assurance that you sent an enthusiastic report to MIT.

I shall be most interested in hearing from you regarding the Krasner prospects etc., and trust you will forgive me for breaking into your vacation so soon.

It would be most helpful if I could hear from you before I leave for New York on the 2nd. of August for a 10 day stay there. Mr. Krasner asked that I bring paintings for him to see the first week in August, and I certainly would appreciate your counsel before I leave Cambridge and before I meet with him.

Sincerely yours,

*Bob Preusser*

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# COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD & GROVE AVE - RICHMOND, 20

July 26, 1960

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

As a State institution the Virginia Museum is increasingly called upon by colleges, art centers and clubs in Virginia for exhibitions of contemporary art by artists of national reputation.

It is our plan, therefore, to assemble such an exhibition from New York galleries to be circulated in Virginia under the auspices of the Virginia Museum for a ten-month period. The Virginia Museum would pay a rental fee to the lending gallery prorated according to the purchase price of the painting lent, and of course would cover the insurance and transportation costs on the loans.

As there is no exact precedence for this plan, we have been undecided as to what rental fee would be an agreeable one to the dealers and at the same time not overstrain our budget so that the project had to be abandoned. In studying rental fees paid by other institutions on one-object loans obtained for short-term periods, it appears that a 3% rental fee (of the purchase price) for the ten-month loan period, September 1960 through June 1961, might be a reasonable one.

It would be our plan to have a representative of the American Federation of Arts or the Virginia Museum select the paintings for the exhibition during the second week in September. The paintings should be of moderate size so they can be transported by Virginia Museum van to the various college and community galleries in Virginia. It is our hope that all paintings in the exhibition will have been created within the period of the last two years.

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up a book or turn to carpentry or gardening. They describe a kind of freedom of mind and a muscular relaxation with these hobbies; but actually a process related to the work problem solving is unconsciously going on. No fishing experience is the same as any previous one. No game of golf is the same as the one before. The difference is that in picking up the hobby, the individual sponges up the data of the hobby situation without conscious effort, and applies old skills in a new way. He is so involved in his pleasurable interest that he wastes no time and energy in analyzing what is happening with him. Then when he returns to his work, the experience he has accrued in leisure is used, unconsciously, to promote a similar synthesis at work.

One psychoanalyst became aware of this refreshment this way. He had long been aware that sometimes in listening to a patient, although he was neither fatigued nor distracted, the data he was taking in was just not becoming meaningful to him. It was not taking a comprehensible and fitting place in the evolving pattern of the patient's associations. He had learned that if he interrupted his listening with attempts to "figure it out", or when he became over-eager and tried to force meaning, he got hopelessly lost for the time. Gradually he began to notice that





# CALIFORNIA WESTERN UNIVERSITY

3902 Lomaland Drive  
San Diego 6, California

July 28, 1960

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Miss Georgia O'Keefe  
Abiquia  
New Mexico

Dear Miss O'Keefe:

You are cordially invited, through the auspices of California Western University, to participate in the First Annual Exhibition of "20th Century Realists."

This art show which will represent a selected group of nationally prominent interpretative realists in graphics, watercolor, and oils, will be held on The California Western University campus during the months of October and November, 1960.

It is our belief that your active participation in this exhibition will be much to clear the turbid atmosphere that has effected the jurying of shows throughout the country. We feel that an exhibition of stature, by leading 20th Century Realists, will assert a kind of untrammelled attitude toward our *laissez-faire* cultural heritage in America, an attitude that will generate great interest among critics, jurors, and our somewhat perplexed patrons of art. Every publicity avenue of note will be contacted prior to, and during, the course of this exhibition.

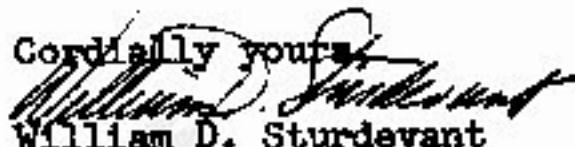
Sales of works by contributing artists will be promoted on a patron-to-artist correspondence basis, with the total purchase amount going to the artist (shipping and insurance costs to be assumed by the artist). Receiving dates for work (one)\* are August 24 to September 15.

May we receive your decision to participate in the "20th Century Realists" Exhibition by return mail so that we may plan accordingly? A brief autobiographical account of your membership in national, honorary and professional art associations together with other particulars of a professional character will be used in cataloguing.

## Steering Committee for the "20th Century Realists" Exhibition

Donal Hord N.A.  
Roy Mason N.A.  
William Sturdevant  
Herbert Turner

Cordially yours,

  
William D. Sturdevant  
Assistant Professor of Art  
California Western University

\* Prints and watercolors  
will be protected by  
glass sheeting during  
exhibition period.



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July 26, 1960

Mr. Walter Wyner  
Chase-Manhattan Bank  
Rockefeller Center Branch  
New York, N.Y.

Dear Mr. Wyner:

Although I dislike bothering you with my problems, I am prompted to do so because you have always been so kind.

The immediate problem is of very confidential nature, and I believe that my attorney, Mr. Frederick Baum of 350 Fifth Avenue has already communicated with you. I am referring to an account I set up in the name of Lawrence Allen who has been in the gallery's employ for many years. This account is in the form of a pension fund to which we contribute \$6000. annually, \$1000. in cash payment, \$1500. for taxes and \$3500. deposited to the account mentioned above. Because of his irresponsibility in money matters, the bank book is in the custody of Mr. Baum, with the understanding that no withdrawals will be made by Lawrence Allen until he retires after the age of sixty (in about five years, more or less), or if and when the Corporation is disbanded or whatever the term is. Thus, I want to make certain that under no other circumstances may he make any withdrawals, or establish any liens.

Very confidentially, I have reason to suspect some irregularities in connection with gallery funds and or merchandise. We are now in the process of checking books and records, unbeknown to him, and of course, until we have specific evidence nothing will be said or inferred. Consequently, I wish to be informed when and if he makes an attempt to withdraw funds from the special savings account we set up for him by claiming loss of the bank book which had never been in his possession or any other method. May I depend on this?

After an operation I am recuperating (?) at my summer home --

Eden Hill Road  
New Town, Conn. (Phone - Garden 6-4508)

and naturally wish to have all communications addressed accordingly. Otherwise, he will have access to mail addressed to the gallery.

Manythanks for your cooperation. Have a nice summer.



# SHELBURNE MUSEUM

INCORPORATED

SHELBURNE, VERMONT

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HARRY H. WEBB  
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DAVID W. YANDELL  
CLERK

STERLING D. EMERSON  
DIRECTOR  
TEL. BURLINGTON  
UNIVERSITY 2-2648

July 25, 1960

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Mrs. Webb just gave me your message. Enclosed is Varifax copy of our release which I put together. It is in a semi-finished state. Will mail you a final copy. Am dashing this note off so I can get to Burlington where it will be put on the nine p.m. flight to New York.

Thanks for your offer to help. Have made contact with Bruce Barton Jr. and Vivian Campbell (TIME & LIFE), wrote to Emily Genesaur today.

Will give you a call.

Enjoyed talking with you. The next time I'll let you enjoy your visit to the Webb Gallery in deserved peace. Hope you are feeling better.

Sincerely,



Bradley Smith  
Ass't. to the Director

Enc.

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# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN.  
TELEPHONE JACKSON 7-2191  
Cable address: WADATH

July 27, 1960

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Since I have not received a reply to my inquiry of July 22, I assume that your gallery will not be open during the first part of August for the delivery of the works of art which you kindly loaned to our Collector's Corner. Almost half of the galleries from which we borrowed for the exhibition will be closing for vacation too soon for the delivery of these works at the present time.

In that case, to avoid the additional time and expense of two separate shipments and deliveries, it would be more convenient to us now to keep all the unsold items from the different galleries here at the Atheneum until just prior to Labor Day. They can then be shipped in time to be delivered via Budworth by September 6 or immediately thereafter.

If this plan should not be convenient to you, please let me know and I will try to arrange to get them to you during August.

Very truly yours,

*Edward Bryant*

Edward A. Bryant  
General Curator

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**SAMUEL C. COOPER**

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 5, N. Y.

TELEPHONE DIGNY 4-6769

185 BROADWAY

July 29, 1960

Mr. David Moss  
451 Clinton Avenue  
Brooklyn 32, New York

Dear Mr. Moss,

Re: The Downtown Gallery, Inc.  
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$580.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

*Joseph D. Laveman*  
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$580.00 is correct.

"Incorrect"

Remarks:

*Dear Sirs*

*The above amount is incorrect. I owe exactly \$25.*

*I made three payments of \$25 each - May 11-1960 - April 11-1960  
June 22 1960 - I have the bill & receipts. The original bill was for \$600*

*David Moss*

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MARIN

CAPE SPIT

ADDISON, MAINE

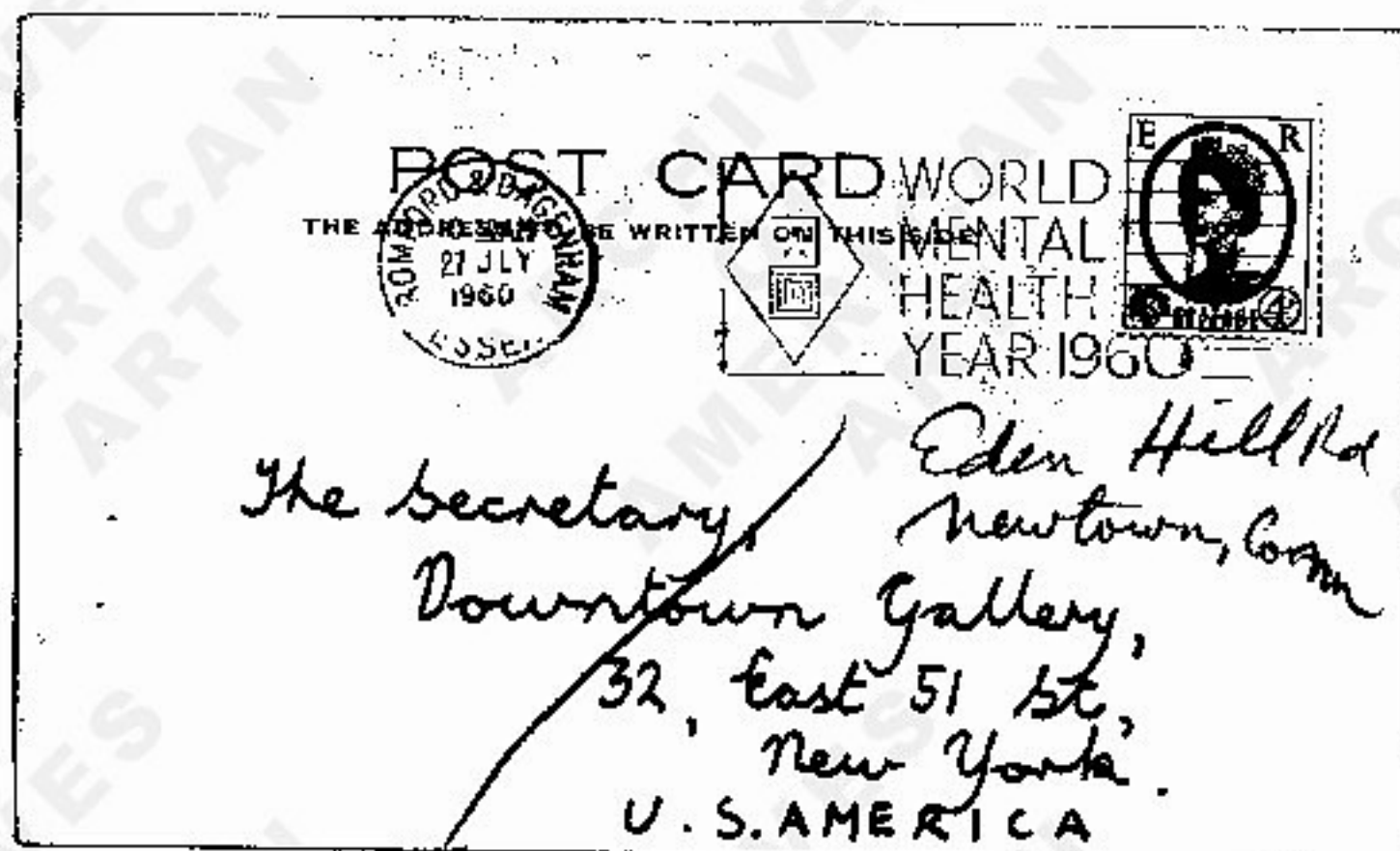
The damned fog has been with us yesterday and today; now high winds are forecast any minute plus rain and tides 3 ft. above normal. Just got through checking our boat mooring.

Hope the Summer has been a relaxing one for you. Have you kept your promise (remaining in Newtown).

Lisa and Norma are



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July twenty-fifth,  
1 9 6 0

Mr. Martin Friedman, Curator,  
Walker Art Center,  
1710 Lyndale Avenue, South,  
Minneapolis 3, Minnesota.

Dear Martin:

The reason I have been so slow on the trigger is that I have been ill and spent some time at the New York Hospital. Now I am doing fine and at last have had an opportunity to read your text and another letter is under way in connection with that.

What I do want to confirm is the fact that we have the Pelvis Series, Red with Blue, 1945, at the gallery (size 30 H. x 40 W.) Also, did we discuss her painting BLACK AND WHITE, 1930? A photograph of this is enclosed. This would help counteract the idea that her work is literal.

Also, I would so much like to receive immediately, if possible, your final list of paintings for the exhibition. I have all the earlier lists but there have been considerable changes, as I recall, for refusals from certain museums, additions, and whatnot. It so happens that Dan Rich visited for two weeks with O'Keefe and selected 40 paintings for his exhibition, which opens on October third. The selection may include several you decided on and I want to be in a position to remove them from Worcester in order to keep your list intact. Also, several of the other artists are also being selected for a Stieglitz exhibition to be held in Wilmington. I refused to commit myself on any special examples in order to protect your choice but you now understand why I am so eager to have a final list. Won't you please send this information to me at my summer address.

My very best regards to you and your wife. Have fun this summer.

Sincerely yours,

egh-k.

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2

The reason I bother you ~~is~~ is that I hope you can have your secretary arrange for a photostat of the agreement between you and L.A. so that I may present it to Mr. Calhoun. Perhaps she can call a messenger to deliver the stat to the ~~letter~~ any time on Monday. Also, in the event that you will see this letter in person, I presume she can follow through just the same. I'll ask Nathaly to call your office after she arrives, using an outside phone.

So, what has Hitchcock on us?

Many thanks.

Sincerely,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Sheeler's concentrated introduction to Cubism came through the Armory Show in 1913; impressed by the exhibition's brilliant French section, he began painting Cubist-inspired pictures of the barns and landscape around Doylestown, <sup>Pa.</sup> ~~Pennsylvania~~. These early pictures are turbulent arabesques of buildings, trees, sky, and ground. By 1919 he had drastically disciplined his brushwork, sharpened the contours of his forms and was producing still more austere Cubist studies. Even O'Keeffe's most literal paintings of desert bones, shells, and flowers relate to this clinical vision of Cubism. The forceful color spirals of the roughly brushed "Lake George, Coat and Red" of 1919 recall the Orphist and Synchromist approaches. Her paintings of architectural themes, whether the New York skyscraper series of 1926-1929 or, especially, her more recent Abiquiu "patio" group of the mid-Fifties, treat the planes of these structures with characteristic Cubist economy.

In the Thirties, Cubism's initial impact became less apparent and Precisionist painting moved towards greater literalism. Sheeler's industrial pictures of the River Rouge plant, ~~begun in 1931~~<sup>9</sup>, and his detailed studies of locomotives, oil refineries, and power stations carried his art to its most photographic limits. Spencer's steel mill paintings of that decade were almost an expressionistic departure from his original Cubist-inspired style. O'Keeffe, in 1929, began to spend most of her time in New Mexico and there continued to render faithfully the eroded souvenirs of her desert wanderings. Not until the Forties did the Precisionist development, particularly in the work of Sheeler, Spencer, and Crawford, return to the pure, geometric basis of its



WORCESTER ART MUSEUM  
55 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE PLEASED 2-4678  
CABLE ADDRESS: WORCART

Photo's sent Aug 3  
HB

July 28, 1960

Mrs. Edith Gregor Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

It was nice to talk to you this morning and am glad to know you are feeling better.

The following is the list of paintings we would like to have for the O'Keeffe show:

My Heart (1944)	27 1/2 x 21 1/2
In the Patio, I (1946)	30 x 24
Poppies (1950)	36 x 30
Wall with Green Door (1953)	30 x 48
Black Patio Door (1955)	40 x 30
Purple Hills Near Abiquiu	1935


Of course, the Worcester Art Museum will pay all costs of packing and insurance. The exhibition will open on Monday, October 3, and we should like to have the pictures here by September 7.

Would it be possible for you to send us two photographs of "Poppies" and "Rancho Church Front"?

I am looking forward to seeing you when I am next in New York.

Kind regards,

Sincerely,

  
Daniel Catton Rich  
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



There will be other minor changes and, of course, a complete painting job on both floors, as well as a new lighting system in the York and New York.

Mr. I. M. Schwartzkopf,  
110 East 42nd Street,  
New York, N. Y.

Dear Mr. Schwartzkopf:

At last I have made up my mind definitely to remain in New York. I have decided on the location and have also decided on the changes to make. These are listed below:

1. Remove the major part of the wall under the stairs and build a new wall in the backroom.
2. Change the window in the Marin room to a lowered type so that she will get ventilation.
3. Make the following changes to the York and New York (rear):
  - (a) Remove the false wall and level it into one.
  - (b) Break through the west wall in the Marin room. This break would be high in the center of the wall. The Marin room will be connected to the York and New York.
  - (c) Build bookshelves in the hallway on the second floor, as well as back of the York and New York floor and enclose both with glass doors.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information he published 60 years after the date of sale.



## Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

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The Weber sent is  
"Interior with Model" instead  
of the one selected which  
was "Multiple Portrait."

Please note. Our insurance  
is based on Multiple Portrait.  
Please send the price of "Interior  
Mrs. Borg Jensen <sup>with</sup> Model"

note 7/26



Bear Edith:

Ans 7/87

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

By now you might have forgotten that you wrote me a very nice letter. But it was so long ago that it might have slipped your mind and this reply to it may even surprise you. But the hell is paved with good intentions and this was true in my case too when your letter arrived sometimes after the Christmas season of last. I intended to write "immediately" because I wanted so much to know your reaction to Hawaii. I went there some 14 months ago and loved every minute of it. Of course this was all due to the romantic impressions I carried with me through life collected by all those enchanting stories of South Sea Islands and that in my youth I had a boy friend who was on his way to Hawaii and told me endless stories of what lay ahead of him.

You can well imagine that Hawaii and Moscow were a long ways apart and nothing but just day dreaming would bring it to you. So when my almost never hoped for dream really materialized and I went to Hawaii, it was just something out of this World. And even the fact that I could not see a blessed thing has not diminished the enchantment. And if you should talk to me about it, you might be suprised how much I know about these islands, how much I "saw" and what wonderful experiences I enjoyed. But this desire to tell you about the trip had to be postponed for one reason and another and this is how I write a good six months after I had your letter.

We had quite a few unpleasant experiences since the first of the year and this too deterred me from replaying. I was thrown from our car when some young woman ran into us. It landed me in the hospital for almost 2 weeks. But on the whole I got off easy. The good part of this accident was that I am considering your dress lucky. I had it on the grey woollen one. It was a cold day and so I wore that and a coat and even a sweater. So this layer of cloths protected me from too great damage. I only had a few ribs fractured. But the most amazing part in the whole thing, I think is that though I sustained injuries, my body was scratched and bruised from head to toe, not



A curious paradox exists, in that the very gifts which fit one for executive position in any field are those personality traits which may render one least effective to himself. Executive quality is a complex of emotional forces combining assertiveness, aggressiveness, and the power to take past and current data and use it in efficient ordering, planning, and projecting into the future. The essence of all this is a uniquely human faculty and concern, the manipulation of the present for future gain. In any kind of executive work, the individual is consciously and, to a far greater extent, unconsciously, suffused with feelings that are of the nature of intent and direction. They may not be united to immediate action, but they produce the psycho-physical set for future action, and in doing so, they produce the same phenomenon that has to subserve any behavior, namely, increased tension. When this increased neuromuscular tension goes beyond a certain degree of intensity and extensity, it exerts a stress upon the individual which starts to cut down his efficiency and to rob him of feelings of well-being.

Few of us have escaped the experience of feeling stymied and frustrated at some point during the course of a piece of work. Whether it is in mastering a piano composition, solving a physics problem, working out



Edith Gregor Halpert

Eden Hill Road, Newtown, Conn.

July 28, 1960

Dr. Wilfred C. Hulse  
350 Central Park West  
New York 25, N.Y.

Dear Dr. Hulse:

Thank you so much for your letter of July 23rd and the check you enclosed.

Our accountant has the books in his office (while the gallery is closed) and will of course look into the missing entry of \$113.50. He will communicate with you directly in the near future.

And I do hope to see you in September. Have a nice summer.

Sincerely yours,

SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 6, N. Y.

TELEPHONE DIXIE 4-6769

166 BROADWAY

July 29, 1960

Dr. John I. Coe  
6524 Normandale Road  
Minneapolis 24, Minn.

Dear Dr. Coe,

Re: The Downtown Gallery, Inc.  
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$650.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

*Joseph D. Laveman*  
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$650.00 is correct.

*NO — John I. Coe MD*

Remarks:

*I am sorry for the delay in answering but I was on vacation the first two weeks in August and too busy immediately upon my return to check this thru. However, this has now been done and the correct amount that I owe the Gallery is \$250.00. Sincerely, John I. Coe*

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MAILED 1893 (1900) printed "President" in 1929 as one of the subject matter in his famous group of six paintings. The painting is reproduced exclusively by the American College, 501 Madison Avenue, New York City.

Dearest Edith, How nice to see you again and thank you (and Albert) for a delicious meal. Did I leave my dark glasses in the guest room when changing for the dip in the crystal pool? If so, please bring when you come. Can't wait to show you my little Connecticut world. Fond blessings,

*Lee*  
*Norner*

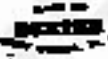
*Cl. Hyman*  
*White*  
*late*  
*Old Farmer*



POST CARD

*Mrs Edith G. Halperst*  
*Eden Hill Road*  
*New Town,*  
*Conn.*

Pub. by Eastern Co. Mfg. Co. New York N.Y. 10017



July twenty-fifth ✓  
1 9 6 8

REGISTERED MAIL.  
RETURN RECEIPT REQUESTED.

Mr. Garland A. Ellis,  
Continental Life Building,  
Fort Worth, Texas.

Dear Mr. Ellis:

When we had our telephone conversation, you indicated that neither my March 18th nor June 9th letters had reached you. Both of these were sent by registered mail but obviously someone slipped up in the office and, therefore, I am sending you a copy of the first letter (which was included in the second) in the hope that the matter can be straightened out promptly.

It is most embarrassing for me to dun a client, but three and a half years, you must agree, is an exaggerated amount of time - particularly for a small organization like ours, which has the responsibility to the artist and takes this responsibility very seriously.

Again, I repeat, that I shall be willing to take back the Shaks painting and refund the \$600. you paid between June, 1957 and December 1958. The same applies to the Kariyoshi, if you would like to include that as well, although the former was paid for entirely. In any event, I hope to hear from you immediately. My current address is:

Eden Hill Road,  
Newtown,  
Connecticut.

Telephone: Garden 6 - 1508.

Sincerely yours,

aght.  
entl.

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The potential value of a piece of art in commercial chambers is that in coming to commune with it, one may encounter two experiences of value in releasing him from that sense of anxious hurry through which increased tension is often mediated in awareness.

Communing, like breathing, is an event which requires neither learning nor practice. Our organism takes us into it. Communing is using our total sensory endowment to take in the nature of the object. We take it in in such a way that it both stirs into usefulness what we have stored up in the past, and combines with it to give the communing one a spiritual sense of increased dimension in meaning. It relieves both of burdensome nostalgia for the past and crippling craving for the future. It sets one firmly down in the here-and-now, where a harmonious union with something which is not oneself, but related to what is greater than individual selfhood, is taking place. In this kind of involving, fear, tension, and desire are reduced. There is only the satisfying experiencing of the ongoing now.

What distinguishes any work of art is that although it is the creation of a single and unique individual, it breaks the boundaries of egocentricity and makes some kind of statement upon the universal nature of things.



HARRY L. BRADLEY

CHAIRMAN OF THE BOARD  
ALLEN-BRADLEY COMPANY

136 W. GREENFIELD AVENUE  
MILWAUKEE 4, WISCONSIN

July 27, 1960

Mrs. Edith Gregor Halpert  
The Downtown Gallery, Inc.  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

I am returning your check No. 25021 of June 27, 1960,  
as we are handling your invoices as follows:

Invoice No. 9006 of June 28, 1960, covering  
4 Georgia O'Keeffe's, billed to Allen-Bradley  
Co. - - - - - \$3,150.00

Less credit of Charles Sheeler #66 "Industrial  
Forms 1947, which was returned some time ago  
by Allen-Bradley Co. - - - - - 1,800.00  
Balance due \$1,350.00

Understand this balance has already been paid by the  
Company.

Mrs. Bradley has decided to buy Charles Demuth's "Beach  
Scene 1934" which you billed to the Company on June 6, so  
it will be necessary for us to have a new invoice cover-  
ing this picture made out as follows:

Mrs. Harry L. Bradley  
136 W. Greenfield Avenue  
Milwaukee 4, Wisconsin

Thank you.

Very truly yours,

(Miss) I. C. Braeger  
Secretary to Harry L. Bradley

I. Braeger

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established after a reasonable search whether an artist or  
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MARIN

CAPE SPIT

ADDISON, MAINE

grinding - please send  
it along - many thanks.

What news from  
Nathalie and Henry, Patsy.

The Best

John

Was Sweeney's resignation  
a surprise -

Anyway, lets join the  
crowd and vote for  
Kennedy.

were produced, and another painting of mine  
has been bought by the "Musée d'Art  
Moderne" in Paris. - Now I am in N.Y.  
with my wife, staying at our daughter's  
who is in the U.N.O. and I have with me a  
few paintings, such as I could roll up and  
carry in my suitcase. - I know you  
are in the country now, but you occasion-  
ally come in N.Y. and I would be  
delighted and honored if you could be  
kind enough to give me an appointment,  
any time, any day. We are staying here  
until September. I am writing to Suzanne  
de Combar who will certainly send you a word  
to tell you what she thinks of me. -  
Will you please excuse my abject English  
and please believe me yours

very sincerely

C. Swart.



# THE GALLERY OF FINE ART

1748 NORTH POINT SAN FRANCISCO

July 30, 1960

Miss. Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York City, New York

Dear Miss. Halpert:

Mr. Anthony Winston of the Winston Interior Decorating firm here in San Francisco advised me to write to you concerning a collection of primitive paintings by the late Ursula Barnes.

Mr. Winston said that you showed some interest at the time of his private showing last year and I thought you may be able to give me a little advice.

I've taken on the task of selling these paintings for Mr. Winston and would like to know what you think the marketability of this collection would be on the East Coast.

Since you have seen the collection yourself (25 in all) I don't feel that its necessary to describe Ursula Barnes' style or technique, but if you are interested or have customers that would be interested I would be happy to supply you with a set of photographs of the collection.

I would certainly be interested in hearing what you think of the work of Mrs. Barnes and would appreciate any ideas you can give me concerning this unusual collection.

Hoping to hear from you soon.

Sincerely,

*Marvin E. Hollis*  
Marvin E. Hollis

MEH:rk

*Brown Card sent Aug. 12/60*



29 July 1960

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

I am delighted that we will have the O'Keeffe painting "Pelvis, Red, White and Blue," 1945 (that is the title isn't it?). It is now included on this list I am sending you. I am also interested in the painting "Black and White," 1930. Will it be available and is it in your gallery? I am sorry if I seem dilatory in sending you a final list on the show. We have been through some of the most convoluted, unspeakable correspondence with museums, dealers, and artists in arranging the loans for the lengthy tour. Your cooperation has been the brightest note.

I have decided that my next exhibition will deal with dead artists and I may help that cause along by shooting a few. As a case, Crawford is sulking in California and after my endless visits and correspondence, is now being truculent. Let's not go into the subject of artists' widows who seem to have forgotten all but the good things--if you know what I mean. O'Keeffe's grudging cooperation--no statements, biographical details, etc.--is bad enough. I realize I should be grateful for whatever cooperation I get from her. And Sheeler of course has been generous with his time and help, ill as he is.

I am delighted that you are looking out for our interests, especially with regard to Dan Rich's O'Keeffe exhibition. My list indicates the absolute selections of O'Keeffe's work but I want still one more painting of the mid or late Forties and it should be, again, strongly structural. In my catalogue introduction I stress that these pictures do not constitute miniature one-man shows for the artist, nor are they supposed to be summaries of every direction which each artist pursued. The theme of the exhibition is the undeclared movement and dealing with as many personalities and pictures as we are, it would be impossible and confusing to digress.

I am still trying to get a major earlier architectural picture by Sheeler such as Mrs. Horter's. I tracked one down; it seems to have two titles--"MacDougal Alley" and "Washington Square", 1924 and it's owned by the Davison Art Center, Wesleyan University. We have written to Dr. Heinrich Schwarz at Wesleyan and sent loan forms but no reply. Phillips, as you know, has refused to lend his early Sheeler painting of New York. Any ideas?

I still would like a Stuart Davis of the early Twenties which would illustrate parallels to Spencer. The photographs which you have sent of earlier works

ing information regarding sales transactions, responsible for obtaining written permission and purchase involved. If it cannot be a reasonable search whether an artist or ng, it can be assumed that the information 460 years after the date of sale.



Gilbert  
Newtown, Conn.  
July 25, 1960

Dear Virginia:

Allora, a letter from you, at last. I was delighted with it and shall explain the delay in the answer with the most legitimate excuse. Do you want to hear about my operation?

Some weeks ago, during my annual check up, the doctor discovered a large cyst in my left Monroe. To make it more interesting for the surgeon, I threw in two little ones - back of my ear and on my finger, and so got it wholesale. Aside from a hemorrhage subsequently, I did very well, and am enjoying the sunshine and quiet of Newtown immensely, with only Albert as companion; no guests, no schlepping around other than a buggy ride today, courtesy of the shop salesman, to buy a new kitchen range. Albert is gurgling with joy and so am I, since it operates on gas and there won't be those violent scenes when the power goes off. I am making some big changes in the gallery also, with some rebuilding and some changes in personnel. Boy, only to me it happens. Remember the correspondence with Lawrence two summers ago when I was visiting you? At last I have some specific evidence, and expect to oust him next week after Nathaly and I check inventory. Come home soon, I have so many stories to tell you. Besides, Newtown seems strange without the Gilberts in the area. What has Concarnesu that we ain't got?

You named some of the things, and the place does sound fascinating. Are you planning to vivist Quimperre - and isn't there a Quimperle as well. Where did I see the Breughel among some utter trash? And, of course, Mt. St. Michale is truly exciting, as I recall it - way back in 1928 when you were running around in rompers, or were you still crawling on all fours?

As I was saying, I am making changes in the gallery, and am seriously considering - should I get the right assistant, a he-male, - taking a part-time job in Honolulu inaugurating a Western wing in the museum. The offer tempts me tremendously, and since I shall have my summers for Newtown, and alternate months in New York, I may break down and accept the offer. Who knows? The new building won't be completed until January so that I have lots of time to make up my mind. At least it will offer me the challenge I need for stimulation. The gallery bores me, as it is too easy to sell American art and I have noone to fight with. I received a medal from ART in AMERICA; one from the U.S. Govt. We broke all sales records this year. Our stock is diminishing, and I haven't the energy, nor have I the desire to take on new artists. The immorality in the art world, the opportunism of the artists, the irresponsibility of the museums, the stupidity of the critics all bore me. I was delighted with the Buchwald article in yesterday's Herald Tribune, and am reading the new Jacques Maritain book entitled: "The Responsibility of the Artist" with great interest. No, I shall not turn Catholic. But he does point up the immorality of the "creative" personality, and I think I have had it!

And so, to more cheerful talk. What have you all been doing? I am delighted with your report about Holly. What an opportunity for a brilliant youngster! It is impossible for an adult to acquire a language unless he had become attuned to the rhythm earlier, as in my case with Russian. Boy, did I slay the Mushiks with my fluency.. And for Holly, she will slay with any one of her many special faculties. I am just dying to see her again - and you and Gil. When are you planning to return to your home-land? Is your Bridgewater house rented? When will Gil complete his book - and how is it coming? Please write me another long letter. please.

With all my love

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SAMUEL C. COOPER  
CERTIFIED PUBLIC ACCOUNTANT  
NEW YORK 6, N. Y.

TELEPHONE DICKY 4-6759  
165 BROADWAY

July 29, 1960

Dr. Raymond Meyers  
101 Hallem Road  
Buffalo 16, New York

Dear Dr. Meyers:

Re: The Downtown Gallery, Inc.  
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$400.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

*Joseph D. Laveman*  
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$400.00 is correct.

Remarks:

*Our account shows a  
balance of \$300.00 a payment  
April 28/60 of \$100.00 was paid on account  
the balance before that date was \$400.00  
Mrs R. Meyers -*

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I shall be in New York to close up shop Monday until Wednesday. but plan to come back to remain in the country until Sept. 3rd. Lawrence is going off on his vacation as well. and although I am arranging for an telephone answering service, unless he call the Newtown number directly and use the address which appears on the label.

tures, photographer's negative numbers if you require them (available only after Labor Day when Baker returns from his vacation, unless he have copies in our files), and the latest biographical notes, plus any other data required.

I hope you had a pleasant time abroad and in New Mexico. Also I hope that since you are not too far from Newtown I shall have the pleasure of a visit from you and Mrs. Rich. I am sending rapidly and expect to be as good as new in a week or so.

My very best regards.

Sincerely,

When I talked with your secretary, she told me that you would call me Monday, the 25th. Incidentally, I explained that Mr. Jack Lawrence was abroad on one of these modern tours and it would take a while to catch up with him - but that I could assure her that he would be back to land his "keefe". This I can guarantee, as we are working with our offices as hard as we can to get him available for one-man exhibitions. I have just received a letter from Georgia Keefe with a list of paintings for your show.

P.S. I shall be in New York to close up shop Monday until Wednesday. but plan to come back to remain in the country until Sept. 3rd. Lawrence is going off on his vacation as well. and although I am arranging for an telephone answering service, unless he call the Newtown number directly and use the address which appears on the label.

I am sending you a letter about the paintings which were sold and the paintings - for instance, "The Artist's Studio" - were sold and not paid for as that the artist would have no knowledge of the fact. Others had been promised to museum for special exhibitions and it will be likely to be exhibited in the future. I am sure you will understand the conditions in the process. I suppose this may seem to you like an 18th century letter. It may be that I feel sorry at the moment, and it may be that I have certain pride in being asked always to collaborate as my experience dealing directly with the public for 25 years and the consequent awareness of the immediate and over-all estimate has been considered of some value by museum personnel and artists. In any event, I have never been shy in expressing myself, and I hope you will accept this letter in the spirit intended. A copy is being sent to Georgia Keefe.

Remember, what you send me an official list so that I may have all the necessary data for checking the whereabouts of the specific pictures.



Edith Gregor Halpert

Eden Hill Road, Newtown, Conn.

July 26, 1960

Mr. V.H. Calhoun  
Assistant Treasurer  
Chase Manhattan Bank  
Rockefeller Plaza, New York, NY

Dear Mr. Calhoun:

I am most grateful indeed for your telephone call. The timing of our correspondence seems like a rehearsal for a Hitchcock movie - with the attending follow up by phone today. Somehow, I had a hunch.

Frankly, with the additional evidence I have, I am a bit nervous about confronting L.A. on Monday, and - if I may - Should prefer to call on you before. The train schedule (if on time) brings me to Grand Central at 11:26 AM. If this suggestion of my visit with you before my stop at the office will not interfere with your luncheon plans, I hope to be at your office by noon, and shall take a chance that it will be agreeable by popping in at that time. In the event that you cannot be there to receive me at the stated time, will you please leave a message with your secretary so that she can relay it to me. I prefer not to have any calls at my office, naturally, and will therefore appear in person at yours.

Many thanks for your cooperation - and your kind note.

Sincerely yours,

Pres. The Downtown Gallery  
32 East 51 St. New York



FREDERICK BAUM  
350 FIFTH AVENUE  
NEW YORK 1, N. Y.

July 26, 1960

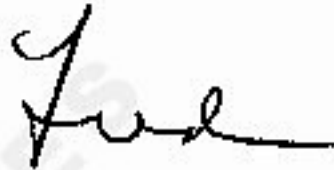
Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

Enclosed is a copy of letter which I  
sent this day to Mr. Wimer of the Chase Manhattan  
Bank.

I hope that you are continuing to feel  
better and that you are not letting this unpleas-  
antness upset you too much.

Sincerely,



FB/im  
Enclosure

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## FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET  
CHICAGO 11, ILLINOIS

Telephone: Michigan 2-0007  
Cable Address: FAIRDIN CHICAGO

July 27, 1960

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

We were glad to have your letter and to hear that you are interested in Coen's work. Thank you for returning the photographs which arrived in good order.

Shirl and I are deep in next season's plotting and we are trying to carve out a few days for New York, probably flying down September 12. Will your gallery be open and will you be there? If not, please drop us a line and we will come at a later date.

Warm regards,

*Sally*  
Sally Fairweather

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**SAMUEL C. COOPER**

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK & N. Y.

TELEPHONE DIXIEY 4-8769

105 BROADWAY

July 29, 1960

Mr. David A. Wingate  
115 Sycamore Drive  
East Hills  
Roslyn, New York

Dear Mr. Wingate,

Re: The Downtown Gallery, Inc.  
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

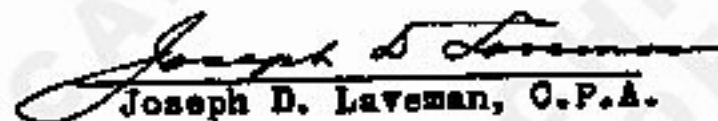
Your account on the books shows a balance due amounting to \$2,142.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

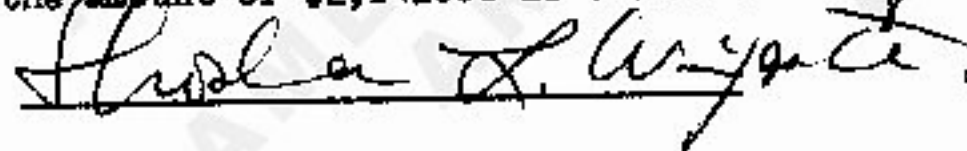
Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

  
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$2,142.00 is correct. as of July 29, 1960. <sup>②</sup>



Remarks:

① on July 30 1960 paid \$100.-

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD & GROVE AVE • RICHMOND, 20

July 25, 1960

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of July 21. I regret not having met you on my recent trip to New York.

We appreciate very much the loan of the five watercolors which Mr. Allen and I chose. They will help make our show a very good one. The adjusted prices will indeed be an incentive to local collectors.

I look forward very much to meeting you on a future trip to New York.

)  
Sincerely yours,

*Pinkney Near*  
Pinkney Near  
Curator

PN:mlp

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MARIN

CAPE SPIT

ADDISON, MAINE

July 28, 60

Hello Edith

What good word is  
or has the Summer brought  
forth up to the present?

We have had pretty  
fair weather here; quite  
a lot of sunshine. I have  
been throwing the old paint  
on our buildings to beat  
the band. Myself and  
company are not done yet.  
First paint these edifices  
have smelled of since 1948.



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10, Mill Park Ave.,  
Hornchurch,  
Essex.  
England.  
26/7/60

Dear Sir,

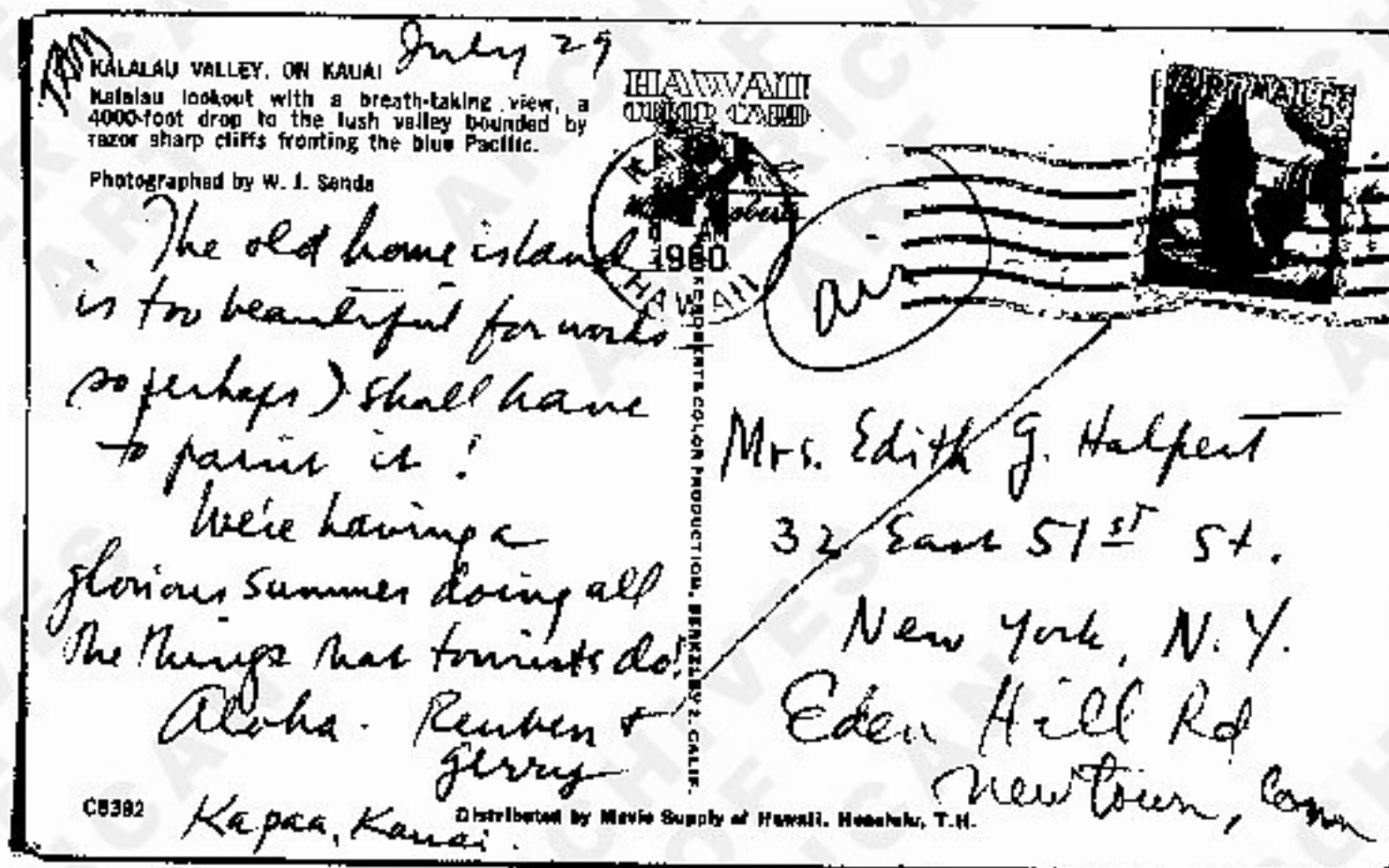
I have been  
advised by the U.S.I.S  
to write and ask if I  
could be sent some  
past catalogues from  
your excellent exhibitions  
which you have staged  
recently (especially abstract)

Thanking you most  
sincerely,

Arnold Cox



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





Edith Gregor Halpert

Eden Hill Road, Newtown, Conn.

July 28, 1960

Mr. Frederick Baum  
350 Fifth Avenue  
New York, 1, NY

Dear Fred:

Following your suggestion, I wrote to Mr. Winer of the Chase-Manhattan Bank on July 26th; received an acknowledgment from V.H. Calhoun, Asst Treas. of the Bank at noon today (dated 27th), and an hour later a telephone call from him stating that Lawrence Allen had just left the bank after signing an affidavit to the effect that he had lost the bank book! Calhoun actually stuttered when he talked to me as the timing was really incredible. In any event, he honored your request and mine by calling your office and calling me. Of course, L.A. was advised that after the affidavit a period of at least ten days is required - the regular routine - before any withdrawal is permissible.

I made an appointment with Mr. Calhoun for Monday noon, and accepting the fact that you cannot give up any time at present for this "affair", I shall ask him to recommend someone to help me with L.A. when he is confronted with the small evidence I already have - as frankly I am physically afraid of him in his truly desperate state. Nathaly will be with me the three days I spend in New York but I need a powerful man.



RUBIN, BAUM & LEVIN  
350 FIFTH AVENUE  
NEW YORK 1, N.Y.

July 26, 1960

Mr. Walter P. Winer, Vice President  
Chase Manhattan Bank  
Rockefeller Center  
Rockefeller Plaza at 49th Street  
New York 20, New York

Dear Mr. Winer:

I wish to confirm my prior advice to you that, with reference to Account No. 38-26357 in your Savings Account Department, in the name of Laurence A. Allen, I am holding the pass book for said account pursuant to arrangement made between Mr. Allen and myself. If, at any time, any question is raised as to whether the pass book has been lost or stolen, I understand that you will be good enough to check with me as to whether I still have possession of the pass book. I also understand that you will mark your records to make sure that the foregoing will be observed.

Very truly yours,

FB/im

Prior to publishing information regarding sales transactions, recorders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





Peninsula Hotel  
Howloon  
Hong Kong

26 July 1960

Dear Miss Halpert,

It upsets me to think how tardy I am in replying to your generous offer. Please accept my apologies.

I find myself in the unenviable position of having to accept a fact that I should rather like to put off as long as possible.

It would give the greatest pleasure to own the Marin Seascape that you so kindly discussed at length, but realistically I have no business aspiring for a beautiful painting at this time. Perhaps in the future I shall be able to see that I overestimated my living expenses and thereby be in the position to buy this watercolor.

In the meantime, please accept my thanks for your contribution to my art education, which because of the stimulating way it was presented has done a great deal more than any of my professors at Harvard and please accept my apologies for not replying sooner as I had promised.

Sincerely,

*Lewis P. Cabot*

Lewis P. Cabot

99 Hammond St. Cambridge, Massachusetts



July 27, 1960

Dear Mr. Schulman:

Trying to make the Big League, I followed your example and had an operation also. It is wonderful to be in the country and the recuperation is very rapid. Among other cuts I had was a finger on the right hand, one of a total four I use. Therefore, please excuse the bad typing.

Lawrence, who is in the gallery although it is closed, inquired whether Mr. Evans received the Kuniyoshi. I have been raising Ned because he neglects checking a shipment through and now that the mail is all forwarded here, he came back with the inquiry. Did Mr. E. receive the picture? Please have him advise me here as I don't have the files, records, addresses, etc.

I am off to New York on Monday and shall stay there through Wednesday, but thereafter expect to be in Newtown until the 3rd of Sept., with occasional short trips interspersed including one to Vermont about the 20th of August. And so, I hope that you will pick a time that will suit your lovely wife and you. It would be a great pleasure for me to have you visit - weekened or during the week, whichever is more convenient. If you like a peaceful spot, this is it - antique but with modern comforts. The telephone is Garden 6-4508. Please call and let me know.

Sincerely,



Garden 6 - 1508. Sometime before Friday of this week so that I can make a specific appointment with you. I have to be checked up by the doctor and could arrange the time accordingly.

Many thanks for your cooperation.

Sincerely yours,

eghok.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is at least 60 years after the date of sale.



**SAMUEL C. COOPER**

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 8, N. Y.

TELEPHONE DIBBY 4-6769

165 BROADWAY

July 29, 1960

Mr. Stanley Michaels  
19647 Roslyn  
Detroit 21, Michigan

Dear Mr. Michaels,

Re: The Downtown Gallery, Inc.  
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$1,000.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

*Joseph D. Laveman*  
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$1,000.00 is correct.

Remarks:

On July 23, 1960 we sent a check in the amount of \$500. - to be applied to our balance. Balance as of 7/29/60 should be \$500. - Stanley Michaels.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding such transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

earlier Cubist-influenced form. It was Crawford who, in the Forties, carried the Precisionist idea to its non-figurative limits.

Thus, the Precisionists clearly anticipated the important American development of abstract geometric painting of that <sup>decade</sup> ~~period~~. Although none of the Precisionists was involved in the organized programs and exhibitions of the newly formed American Abstract Artists group, the effects of the older movement in pioneering abstraction cannot be underestimated. While much of the impetus to American abstract painting in the Forties can be traced to the active presence of such Europeans as Léger, Mondrian, Albers, Hölion, Ozenfant and Drewes, the Precisionist artists had been working systematically along these lines during the years when their careful approach to similar problems of form was a bright note in the chauvinistic morass of "regionalism" and "social realism."

Especially in its initial phase, the Precisionist development was of enormous importance in establishing modern art in this country. In the Twenties it was a major first step in introducing a modified form of abstract art to an environment still suspicious of European artistic innovations. In spite of its abstract qualities, its inherent conservatism allowed it not only to survive but to flourish here. It could take root because of the single-minded practicality of its artists who always painted with an eye on the local scene and remained faithful to "the object." Selective in what they have absorbed from European sources, they still apply their knowledge with candor <sup>and clarity of style</sup> to the durable, sharply defined themes of the American environment.



July twenty-fifth,  
1960

Mrs. Hugh R. Downie, Secretary,  
Museum Board, The Royal Ontario Museum,  
100 Queen's Park, Toronto 5,  
Canada.

Dear Mrs. Downie:

Thank you for your letter and for the very interest-  
ing catalog you sent me.

Indeed, it will be perfectly satisfactory to me to  
extend the exhibition period for the entire course  
of your exhibition. I just wanted to make sure that  
the Shaker posters were not lost in the mail, as they  
are very rare indeed.

Sincerely yours,

W.H.D.

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



**SAMUEL C. COOPER**

CERTIFIED PUBLIC ACCOUNTANT  
NEW YORK 6, N. Y.

TELEPHONE DIXIEY 4-8789  
166 BROADWAY

July 29, 1960

Mr. Irving Brown  
1500 Carroll Street  
Brooklyn, New York

Dear Mr. Brown,

Re: The Downtown Gallery, Inc.  
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of the Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$1500.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

*Joseph D. Laveman*  
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$1500.00 is correct.

Remarks:

8/18/60

Our records show that we owe The Downtown Gallery as follows:

<u>Our date</u>	<u>Inv #</u>				<u>Balance</u>
2/1/60	8858	pd on acct 7/1/60	500.00	900.00	
		pd on acct 7/1/60	100.00		
		pd on acct 8/1/60	100.00	-700.00	200.00
6/15/60	8989				750.00

Balance due \$950.00  
200.00 + 750.00 = 950.00

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Mrs. Edith Halpert  
July 26, 1960  
Page 2

We are writing to inquire whether or not you would be interested in participating in a loan exhibition of this type and if you definitely would have pictures available; if the percentage suggested for the rental fee seems a fair one to you; and finally, if we therefore may definitely plan on borrowing one or more paintings from your gallery when the exhibition is assembled in September. We are not stipulating the work of any particular artist but rather would hope that the exhibition as a whole would present a cross-section of strong work being done by creative artists today; and, therefore, our selection would depend upon the material available at the time the exhibition is assembled.

As we would like to go forward with plans for scheduling this exhibition for a full circuit of Virginia colleges and art centers from late September to early June, we look forward to hearing from you at your early convenience. I hope that this idea will appeal to you and that you will be able to assist us in this project. Under any circumstances, we shall be interested to have your suggestions.

Very sincerely yours,

*Muriel B. Christison*

(Mrs.) Muriel B. Christison  
Associate Director

MEC/lr

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when he fell to taking in a picture on the wall and was with it at the same time as the patient's productions flowed over him, so to speak, he would soon come into a sense of new energy, and meaning would come to him out of what was transpiring. This doctor was aware that he had neither ignored the patient nor wrapped himself up in thinking about the picture. As he became curious as to what was going on, he recognized that his taking in the picture was, more accurately, his being taken into a new involvement with an old friend, and in that immediate, non-verbal experience, he was not only not blotting out the patient, but actually relaxing to let him in more fully too!

The growth of friendship with works of art is one of the most effective processes in helping render the individual more effective to himself. In order to be effective to himself, and thereby more effective with others, a person has to have both contact with his own deeper feelings, and a sense of relaxation in the midst of action. Too often these phrases are grossly misunderstood. By "deeper feelings" is meant a beyond-the-verbal sense of relatedness to the world -- its form, its color, its content, its ultimate mystery, in which we all share. By "relaxation" is meant neither slackness nor passivity, but a being in harmony with the moment of living which is at hand.



July twenty-fifth,  
1 9 6 0

Mr. L.J. Moorman,  
530 Elizabeth Road,  
San Antonio, Texas.

Dear Mr. Moorman:

Although I am at my summer home in Connecticut,  
I am checking through our files and I have just  
come across a consignment made out to you as of  
June seventeenth. This was for the painting by  
Tsung Tsan entitled PRISTINE LAND.

While I am in no great hurry about your decision,  
I am very eager to know whether the painting reached  
you since we have no receipt for this in our files.

Won't you be good enough to reply immediately? A  
self-addressed card is enclosed for your convenience.

It was so nice to meet you and Mrs. Moorman and I  
hope to have the pleasure again in the Fall, when  
we reopen after Labor Day.

Sincerely yours,

egh:sk.  
encl.

Not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and publisher involved. If it cannot be  
established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Since then I have paid July 1 fifty dollars  
Aug 5 fifty dollars  
and thus far I owe \$2950.

Very truly yours  
Milton Gardner Mrs

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



GARLAND ELLIS

CONTINENTAL LIFE BUILDING

FORT WORTH, TEXAS

July 25th 1960

Dear Mrs. Halpert:

Today I'm shipping back  
to you the Ben Shahn water color.

Sometimes later when  
things get better for me, I will be in  
the market for another one.

The purchase price was  
\$2,000.00 on which I have paid you \$800.00,  
which you have agreed to refund to me  
on the return of the picture. There's a  
million for your patience & kind help.

Sincerely,  
Garland Ellis



HELEN W. BOIGON, M. D.  
45 EAST 82ND STREET  
NEW YORK 28, N. Y.

July 30, 1960

Dear Edith,

In anticipation of your interest in what I have to say for Eichenlaub's book on reducing executive tension and stress, I am sending you a copy of the initial effort forwarded to him. I hope this reaches you in the most radiant of health and spirits. It is being sent by one who is definitely at ebbtide. Today is the first day of our vacation, a wet, hot, grey, and grim specimen of city summer at its worst. It matches the let-down that frequently accompanies the cessation of the work-a-day merry-go-round, and it is certainly most appropriate to my impotent wrath over the fact that here I am, belly and all, growing more swollen, more heartburned, and more impatient as the hours pass. Make no naive remarks as to how you thought a doctor, a psychiatrist, a psychoanalyst would have passed beyond this psychic impass! I have not yet reached Buddhahood.

I was hoping to enclose with this subtle testimony to your influence on me a material reduction to the debt we owe you. It shall follow shortly. At any rate the spirit moves to take this opportunity to say that in addition to loving you for yourself, a fact we receive by grace and in humility, since God knows, it cannot come by reasoning or will, we are always and intensely grateful to the ongoing delight and enlightenment you have made possible for us, and for which there are no adequate thanks.

When at long last this future football hero ( or acrobat, as the case may be ) chooses to emerge into the light, you will hear from us again.

Love,

*Helen*

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Boston University

CHARLES RIVER CAMPUS • 857 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

July 30, 1960

Dear Edith;

I had not written to you at Boris' suggestion. He told me that you've been in the hospital, and that it would perhaps be better to withhold communications until you were feeling a good deal better. I've just had a note from Sybil Stone saying you'd been awaiting word from me, so I now write - and I do hope you are feeling a whole lot improved.

First of all, let me thank you for your efforts in our behalf, and your correspondence in relation to our search for a new dean. As you would expect in such an ~~interim~~ interim situation the university administration is holding off on any important or expensive moves until a new dean is installed. This accounts for the delay in further efforts on the Kunigoshi show which we were hoping to do, since this would be an expensive exhibition to organize. I have also been looking for and hoping to find a director for the B.U. Art Gallery, and I think here, too the University would want to mark

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with virtually no evidence of the brush strokes or the trials and hesitations of arriving at the finished stage. In its complete subordination of the medium, there is little reveling in the sensuous qualities of pigment, and the process of painting is skillfully buried under the polished surfaces. On this point, Sheeler laconically states the Precisionist attitude: "I just don't want to see any more than is absolutely necessary of the physical materials that go into a picture." The Precisionist approach is dominated by the "studio"; essentially it is an analytical still life tradition which retains its hermetic quality even when taken outdoors. Its vitality is in an insistent logic and discipline, through which the familiar object--a building, a complex machine, or even a flower--is stripped to its ultimate structure and revealed with astonishing lucidity.

It is a formal rather than an expressive art. In the earliest Sheeler painting or the most recent ~~Emmett~~ Crawford, there has been no apparent involvement with the serious sociological issues attending the technological transformation of this country. The almost total absence of the human figure in Precisionist painting is an implicit rejection of such immediate issues. It is an art of "objects", an unpopulated environment and, in the case of O'Keeffe and Sheeler, it reflects the serene isolation in which these painters have preferred to work. While America was living through the agitated Twenties and the dismal years of the depression, nearly all the Precisionist painters refused to let this disquiet permeate the idealized world of their art. The Precisionist development has never argued for a "cause," and this has been



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is correct 50 years after the date of sale.

Chicago 13, Illinois  
655 Bittersweet Place  
July 27  
1960

Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Mrs. Halpert:

It was both a great pleasure and surprise to receive your letter yesterday.

I am extremely interested in actively reentering the gallery business, as I stated when we first corresponded. Presently, I am employed as Vice President and General Manager of a Chicago showroom handling fine furniture and art. This is the same corporation I was with when I wrote you two years ago.

I have planned on taking ten days in late August or early September for a trip east with my wife and could arrange to meet with you at that time. If you wish to see me earlier, this could be arranged also.

I would appreciate hearing from you with reference to what your present plans are, and how I might fit into the picture. I thank you for thinking of me and look forward to seeing you soon.

Kindest regards.

Sincerely yours,



Mike Bell

MB/pl



WE 5-6359

# SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

COLLEGE OF FINE ARTS • School of ARCHITECTURE • School of MUSIC • School of ART

July 28, 1960

Miss Edith Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Miss Halpert:

I am returning herewith the photographs of the two Max Weber paintings.

So far, I have not been very successful in making a sale, but I will try again.

With many thanks,

Cordially yours,



Laurence Schmeckebier  
Professor of Fine Arts and Director  
School of Art.

LS:jb  
Encls.

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